

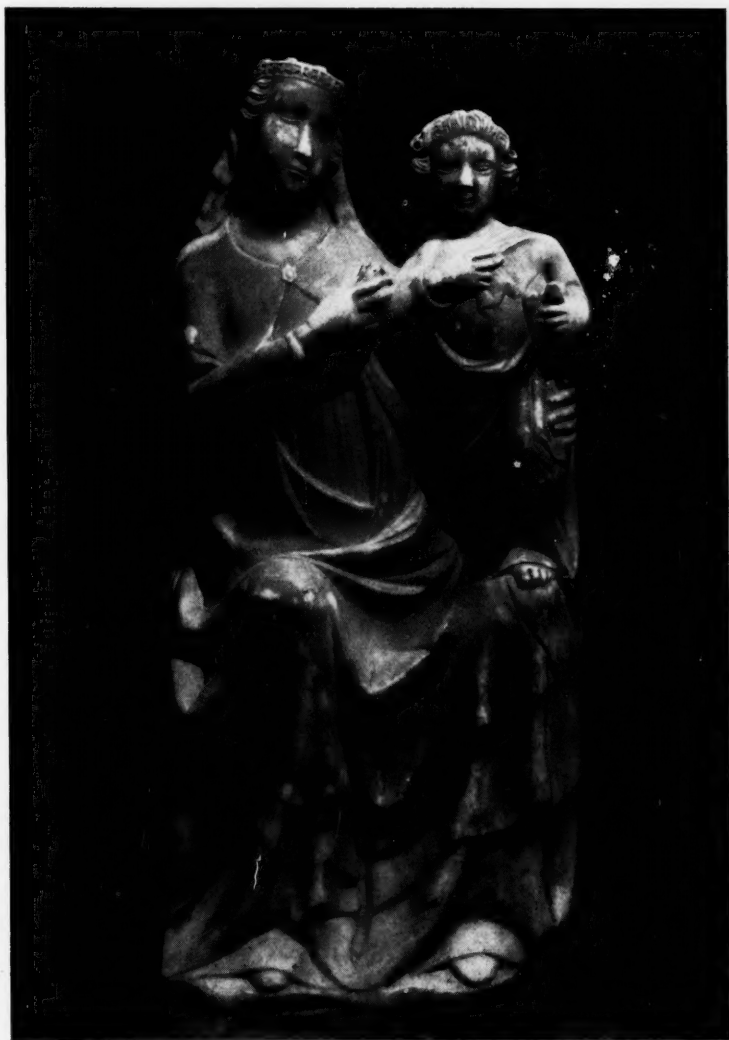
LOS ANGELES COUNTY MUSEUM

Bulletin

OF THE
ART DIVISION

Vol. 3, No. 2

Summer, 1950



FRONT COVER

Enthroned Madonna and Child—Sienese, by Tino da Camaino (c.1280-1337)
(See page 5, *Italian Sculpture* No. 4)

*Gift of Mr. and Mrs. George R. Martin
to Museum Associates, 1949, in memory of their daughter Betsy*

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Marble transenna with paired lions—North Italian School, 12th Century

(See page 5, *Italian Sculpture* No. 2)

Gift of William Randolph Hearst, 1950

ACQUISITIONS OF THE ART DIVISION OF THE LOS ANGELES COUNTY MUSEUM 1946-1950

PART ONE

The following check-list is the first installment of a complete list of important acquisitions by the Art Division during the past four years. It comprises objects of European art from the post-Antique period to 1500, that is, the eras of early Christian, Byzantine, Romanesque and Gothic art. Fifteenth century Italian art is also included since this period, though often termed the "early Renaissance," actually belongs more fittingly to the late Gothic movement which prevailed at that time in other parts of Europe.

Further installments, in subsequent issues of the *Bulletin*, will include: Egyptian, Greek and Roman, Persian and Far Eastern Art (now exhibited in the Hearst Hall of Ancient Art); Renaissance and Baroque Art; Eighteenth Century English

and French Art; and Nineteenth and Twentieth Century Art. When completed, these lists, chronologically arranged, will provide the basis for an illustrated preliminary guide to the Art Division of the Museum, including works acquired previous to 1946.

These condensed lists should afford an idea of the many-sidedness of the present permanent collection of the Museum. The effort has been not only to represent the most important countries of Europe, Asia, Africa and America, or the greatest art epochs from earliest times to the present, but to provide a survey of all the essential fields of art in those epochs and countries. In short, the purpose has been to combine a vertical section of art history with a horizontal one, through a proportionately

equal representation of the various creations of art in any one epoch—sculpture, painting, and the many branches of decorative art.

Many visitors, and even some critics, limit their interest in museums to the display of paintings, as though the long history of art had nothing else to offer but works in this field which, since the great and overwhelming productivity of the Renaissance, has become overemphasized in the last century and a half. It is true that without the rich imaginative content of painting a spiritual conception of art during the last centuries would be impossible; yet it is a narrow point of view which leaves out completely the achievement of expressions not created through the brush, such as in architecture, sculpture and the wide range of decorative arts.

In our part of the country especially, which is relatively unfamiliar with art historically considered or, in some cases, with art works not in the popular mainstream, sufficient stress cannot be laid in our public collections upon the representation of good examples of the decorative arts such as furniture, tapestries or rugs, gold and silverwork, glass, enamel, pottery and porcelain—nor upon the graphic arts as seen in prints and drawings—in order to stimulate and develop art and culture on as broad a foundation as possible.

Next in importance is the representation of sculpture in the different materials employed by sculptors of all epochs, whether in stone or clay, bronze, wood or ivory, because only through sculpture and its relation to building can an idea be projected of architectural style in various periods (that basis of art style which, for obvious practical reasons, cannot be wholly shown in a museum).

Until about 1400, painting played only a subordinate part in the art of all countries and epochs. And it should not be argued that these vast early eras before the dawn of panel painting are too far removed from our contemporary conceptions to be of interest to museum visitors. On the contrary, the earliest art of Egypt, Persia and Greece, the art of the Far East and of the Middle Ages in Europe and America, is in many ways closer to modern art than the paintings of the last few centuries of realism, which came to an end in photography, the film and television.

The nearer we come to modern times, the more prominent looms the art of easel painting, which figures conspicuously in our permanent exhibitions. We have taken care, however, in the galleries given over to these centuries from the 17th to the 20th, not to neglect the other arts, in order that sculptural and decorative arts expression may also be a source of knowledge and pleasure to those who, in injustice to our effort toward a wider representation of all phases of art, criticize our comparatively small number of masterpieces of painting—a situation due solely to lack of funds.

It should be realized that in keeping with the historical function of a museum, its role is to preserve and show not only isolated masterpieces, but to give as complete a picture as possible of the history of art, in the unfolding of which distinguished masterworks are but a part, if of course the greater part, of a long many-branched process. Thus, works by minor masters, or paintings not always of the first magnitude, are often of a quality high enough to afford interest and enjoyment in their own right, particularly for the relationship to the period which their interpretations serve to illuminate. As Dr. Offner says: "Although it must be conceded to the champions of quality in art, that some . . . painters are of slight intrinsic importance, the knowledge of them, at the very worst, furnishes a more enlightened view of the area, helps the critic besides to gauge the peculiar genius of the determining historical figures, to sharpen their features, to draw their outlines more tightly around them, and to measure the extent of their influence."

Not all objects here listed are as yet on exhibition, since our space is inadequate for the entire display of the acquisitions of the past four years. Plans are well under way, however, for a Hall of Early Sculpture in the open loggia of the second floor. The Gothic Room is connected with this Hall by a staircase which, on its walls and landings, will be used for the exhibition of sculpture and lead the visitor to the first section of the proposed Sculpture Hall upstairs. This section, which we hope to open to the public within the coming year, will contain primarily Gothic and Renaissance sculpture presented to the Museum by Mr. Hearst, the Hearst Foundation, and other donors listed here.

—W. R. VALENTINER

EUROPEAN ART:

Early Christian, Byzantine, Romanesque and Gothic, to 1500

SCULPTURE

A. ITALIAN—

1. Nude torso of a cherub in high relief, against a frieze with ajouré foliage sprays and dentilled ornament
Roman, 3rd Century
Marble, height 18½ inches, width 12½ inches
Reference: Shown in the Exhibition of Early Christian and Byzantine Art, Walters Art Gallery, Baltimore, 1949
Gift of the Hearst Foundation, 1949 A.5832.49-93
2. Relief carving, a transenna, with two roundels of strapwork enclosing paired lions confronting a tree
Northern Italian School, 12th Century
Marble, 23 inches x 5 feet 7 inches
Gift of William Randolph Hearst, 1950 A.5141.50-735
[Illustration, page 3]
3. *Madonna and Child*
Umbrian School, 13th Century
Polychromed wood, height 35½ inches
Reference: *The Gothic Room* (Los Angeles County Museum handbook, 1947), pp.13-14
Gift of Adolph Loewi, 1946 A.5620.46-1
4. *Enthroned Madonna and Child*
Tino da Camaino (Sienese School), c.1280-1337
Belongs to his late Neapolitan period. Probably from the top of one of the tombs executed for the court of the Anjous
Marble, height 30¼ inches
Reference: W. R. Valentiner, *Tino da Camaino* (Paris, 1935) where similar compositions are reproduced
Gift of Mr. and Mrs. George R. Martin to Museum Associates, 1949, in memory of their daughter Betsy L.2100.49-3
[Illustration, Front Cover]
5. *Enthroned Madonna and Child*
Sienese or Umbrian Master, c.1330
Belongs to a group of completely gilded wood sculptures of the Madonna which were made in Siena and Umbria in the first half of the 14th century.
Gilt wood with inset stones, height 35 inches
Reference: *The Gothic Room* (Los Angeles County Museum handbook, 1947), pp.13-14
Gift of the Hearst Foundation, 1947 A.5832.47-45
[Illustration, page 6]



Enthroned Madonna and Child—Sienese or Umbrian Master, c.1330
(See page 5, *Italian Sculpture* No. 5)
Gift of the Hearst Foundation, 1947

6. *Standing Madonna and Child*

Giovanni Balducci (Pisan School), active c.1315-1349

From the Marchese Trivulzio Collection, Milan

Marble, polychromed, height 24¾ inches

References: W. R. Valentiner, "Notes on Giovanni Balducci and Trecento Sculpture in Northern Italy" (*Art Quarterly*, Winter 1947, p.50 and Fig. 5); also, *The Gothic Room* (Los Angeles County Museum handbook, 1947), pp.14-15

Gift of the Hearst Foundation, 1947

A.5832.47-42

7. *Madonna and Child*

Lorenzo Ghiberti (1378-1455), Florentine School

No other version of this composition is known, although it is likely that a terracotta relief, from which the present work was cast, preceded it. Similar in style to the terracotta relief in the National Gallery, Washington, where the Child is shown standing, the work of the present group is nevertheless closer to Jacopo della Quercia than to Ghiberti, its usual attribution.

Stucco, polychromed, half-relief 4 feet 8 inches x 35 inches wide

Gift of Stanley Mortimer (Litchfield, Conn.), 1949

A.5972.49-1

8. *Adoration of the Child*

Workshop of Antonio Rossellino (Florentine School), c.1480

The composition is the same as that of the painting, a tondo, by Francesco Botticini, in the Pitti Gallery, Florence, and was probably executed in the workshop of Rossellino (compare the combined work of Rossellino and Botticini in the St. Sebastian altar at Empoli)

Terracotta, originally painted and gilt, diameter 6 feet

Gift of William Randolph Hearst, 1949

A.5141.49-710

9. *Marble Tabernacle*

Workshop of Antonio Rossellino (Florentine School), late 15th Century

The fine execution of the angel heads and decorative detail points to the workshop of Antonio Rossellino (1427-1470). The composition is an excellent example of the best Florentine early Renaissance style

White marble, height 7 feet 1 inch x 36 inches (the metal door now missing)

Gift of William Randolph Hearst, 1950

A.5141.50-733

10. *Angel*

Giovanni Antonio Amadeo (North Italian School), late 15th Century

Excellent example of the subtle style of the greatest North Italian sculptor of the 15th Century (born 1477 in Pavia, died 1522 in Milan)

From the Marchese Trivulzio Collection, Milan

Marble, height 35½ inches

Gift of the Hearst Foundation, 1946

A.5832.46-12

11. *The Annunciation*

Andrea della Robbia (1435-1525, Florentine School), c.1500

White-glazed terracotta with blue, green and yellow. From the Oratorio delle Anime del Purgatorio, near San Nicolò, Florence

Virgin and Angel, height 65 and 62 inches, with small detached figures of God the Father and a Dove

References: G. de Nicola, *Burlington Magazine*, 1919; W. R. Valentiner, "The Annunciation" by Andrea della Robbia," *Bulletin of the Art Division* (Los Angeles County Museum, Spring 1948), pp.3-7; *The Gothic Room* (Los Angeles County Museum handbook, 1947), p.25

Gift of William Randolph Hearst, 1946

A.5141.46-27

12. *St. Magdalen and Two Adoring Angels*

School of Andrea della Robbia (1435-1525), Florentine

Glazed terracotta lunette, 16¾ x 32½ inches wide

Gift of William Randolph Hearst, 1949

A.5141.49-716



Enthroned Madonna and Child—Sienese or Umbrian Master, c.1330

(See page 5, Italian Sculpture No. 5)

Gift of the Hearst Foundation, 1947

6. *Standing Madonna and Child*

Giovanni Balducci (Pisan School), active c.1315-1349

From the Marchese Trivulzio Collection, Milan

Marble, polychromed, height 24¾ inches

References: W. R. Valentiner, "Notes on Giovanni Balducci and Trecento Sculpture in Northern Italy" (*Art Quarterly*, Winter 1947, p.50 and Fig. 5); also, *The Gothic Room* (Los Angeles County Museum handbook, 1947), pp.14-15

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Gift of Stanley Mortimer (Litchfield, Conn.), 1949

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Terracotta, originally painted and gilt, diameter 6 feet

Gift of William Randolph Hearst, 1949

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Marble, height 35½ inches

Gift of the Hearst Foundation, 1946

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White-glazed terracotta with blue, green and yellow. From the Oratorio delle Anime del Purgatorio, near San Nicoló, Florence

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Gift of William Randolph Hearst, 1946

A.5141.46-27

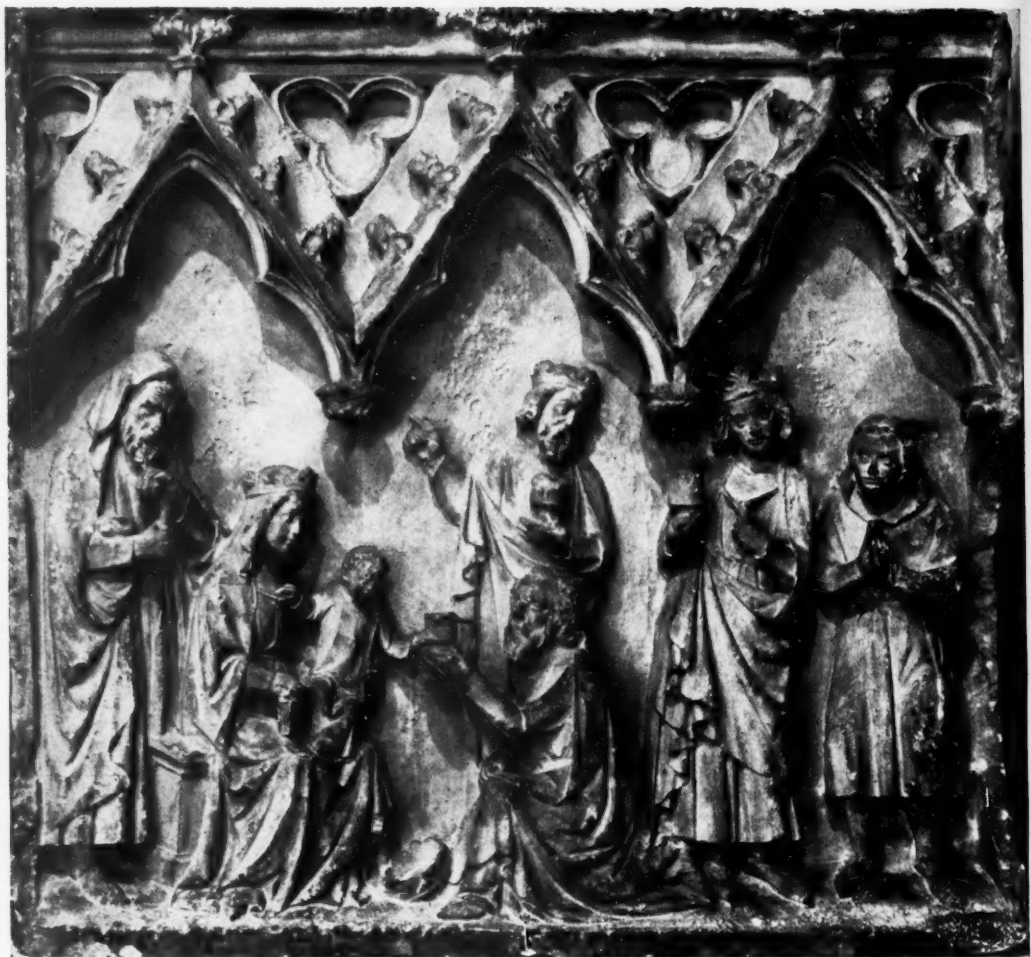
12. *St. Magdalen and Two Adoring Angels*

School of Andrea della Robbia (1435-1525), Florentine

Glazed terracotta lunette, 16¾ x 32½ inches wide

Gift of William Randolph Hearst, 1949

A.5141.49-716



*Adoration of the Magi—School of Poitiers, 14th Century
(See page 10, French Sculpture No. 6)
Gift of William Randolph Hearst, 1949*

B. FRENCH—

1. Four Stone Columns

Montferrand, 12th Century

Two pairs of columns carved of grey volcanic stone, first pair with leaf-carved capitals, the second with human heads, all with carved bases and plinths

Pair 5 feet 3½ inches high, pair 4 feet 9½ inches

Gift of William Randolph Hearst, 1949

A.5141.49-723

2. Romanesque Capital

13th Century

Pair of winged creatures with carved volutes above; mounted on a modern stone double-column and carved base



Christ's Entry into Jerusalem—School of Poitiers, 14th Century
 (See page 10, *French Sculpture* No. 7)
Gift of William Randolph Hearst, 1949

Marble capital 11 x 17½ inches

Reference: *The Gothic Room* (Los Angeles County Museum handbook, 1947), pp.9-10

Gift of the Hearst Foundation, 1946

A.5832.46-7

3. *Madonna and Child*

Normandy, 13th Century

Carved stone with polychrome, height 48½ inches

Gift of William Randolph Hearst, 1949

A.5141.49-722

4. *Two Angels Bearing Torches*

Ile-de-France, 13th Century

Limestone with gilt and polychrome, height 39¾ and 41¾ inches

Gift of William Randolph Hearst, 1949

A.5141.49-717,718

5. Gothic Cloister Arcade
Southern France, late 13th Century
Arcade of four pointed Gothic arches inset with trefoiled arches, all on a stone sill with square piers at the ends, the arches supported on three pairs of octagonal columns with carved capitals and bases
From the Dominican Church and Abbey of Collioure
Marble of the Pyrénées, length 22 feet 7 inches, height 10 feet 8½ inches
Gift of Mrs. William May Garland to Museum Associates, 1949, in Memory of her Husband
L.2100.49-190
6. *Adoration of the Magi*
School of Poitiers, 14th Century
From a church in Poitiers (see also the following)
Sandstone relief, 41 inches x 46 inches wide
Gift of William Randolph Hearst, 1949
[Illustration, page 8]
A.5141.49-712
7. *Christ's Entry into Jerusalem*
School of Poitiers, 14th Century
From a church in Poitiers (companion piece to the above)
Sandstone relief, 41 inches x 46 inches wide
Gift of William Randolph Hearst, 1949
[Illustration, page 9]
A.5141.49-711
8. *Madonna and Child with Two Angels and Donor*
School of Ile-de-France, 14th Century
From the Cathedral of Notre Dame de Muelan
Sandstone relief, 3 feet 2 inches x 36½ inches wide
Gift of William Randolph Hearst, 1950
[Illustration, page 11]
A.5141.50-737
9. *Madonna and Child*
Ile-de-France, 14th Century
From the collection of George Barnard, New York
Limestone with traces of polychrome, height 8 feet 2 inches
Reference: *The Gothic Room* (Los Angeles County Museum handbook, 1947), pp.8-9
Gift of the Hearst Foundation, 1946
A.5832.46-1
10. Bronze Bell
15th Century
Church bell with inscribed band; hung in a massive frame of oak timbering with trestle feet
Bell 25 inches diameter x 27 inches high, framing 6 feet 4 inches high
Gift of William Randolph Hearst, 1950
A.5141.50-734
11. Tombstone of a Knight
Late 14th Century
Shallow incised carving of a figure in armor, within an arch of Gothic tracery and with inscribed border
Slate, 8 feet 11 inches x 4 feet 6 inches wide
Gift of William Randolph Hearst, 1949
A.5141.49-714
12. Stone Altar
15th Century
Of solid masonry, centering an heraldic panel in relief below a frieze of carved foliation, front corners with carved columns



Madonna and Child with Two Angels and Donor—School of Ile-de-France, 14th Century

(See page 10, *French Sculpture* No. 8)

Gift of William Randolph Hearst, 1950

From Charzais, Vendée Province

Size about 3½ feet high, 4½ feet wide

Gift of Mrs. William May Garland to Museum Associates, 1949, in Memory of her Husband

L.2100.49-189

13. *Crucifixion*
Northern French, mid-15th Century
Limestone relief, 29 inches x 22 inches wide
Gift of William Randolph Hearst, 1949
[Illustration, page 13] A.5141.49-720
14. The patron of shoemakers, *St. Christin* (?)
Late 15th Century
Standing figure of a shoemaker at his worktable
Stone, polychromed, height 38½ inches
Gift of William Randolph Hearst, 1949 A.5141.49-708
15. *St. Veronica with the Sudarium*
Burgundian, late 15th Century
Gilt and polychromed limestone, height 28 inches
Gift of William Randolph Hearst, 1948 A.5141.48-374
16. *St. Barbara*
Late 15th Century
School of Ile-de-France
Polychromed limestone, height 26 inches
Gift of William Randolph Hearst, 1949 A.5141.49-635

C. GERMAN—

1. *Christ on the Cross*
South German School, 14th Century
Carved wood, figure 20½ inches high mounted on a modern wooden cross 33 inches high
Reference: *The Gothic Room* (Los Angeles County Museum handbook, 1947), p.38
Gift of the Hearst Foundation, 1947 A.5832.47-46
2. *Descent from the Cross*
Swabian, c.1460
Lindenwood sculpture, polychromed, height 5 feet 10 inches
From the Weiller Collection, Fankfort-am-Main
Reference: Reproduced in F. Lübbecke, *Die Plastik des Deutschen Mittelalters* (Munich), Pl. 106
Gift of Mrs. William May Garland and John Jewett Garland to Museum Associates, 1950, in
Memory of William May Garland L.2100.50-14
3. *Standing Madonna and Child*
Bavarian School, c.1480
Polychromed wood, height 4 feet 4 inches
Anonymous Gift, 1948 A.5893.48-1
4. *Young Male Saint*
Workshop of Michael Pacher, c.1480
Polychromed wood, height 4 feet 5½ inches
Gift of the Hearst Foundation, 1947 A.5832.47-54



Crucifixion—Northern French, mid-15th Century
(See page 12, *French Sculpture* No. 13)

Gift of William Randolph Hearst, 1949



The Nativity—School of Nottingham, late 14th Century
(See below, *English Sculpture* No. 1)
Gift of the Hearst Foundation, 1949

D. ENGLISH—

1. *The Nativity*

School of Nottingham, late 14th Century

Of early form, the figures within a Gothic arch under a crenelated canopy; similar to a panel of the same subject in the British Museum (see also the following)

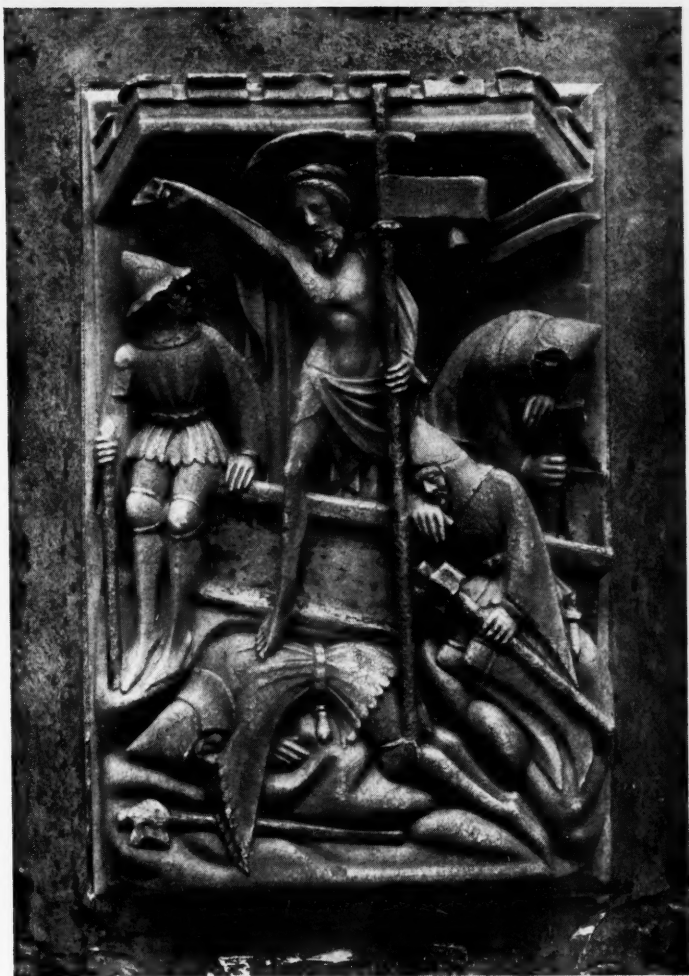
Alabaster tablet with traces of original gilding, mounted on a slate slab 19½ x 14 inches wide

Reference: For the British Museum panel, see *Catalogue of the Exhibition of English Mediaeval Alabaster Works*, Society of Antiquaries, 1910, Pl. III fig. 6

Gift of the Hearst Foundation, 1949

A.5832.49-109

[Illustration, *above*]



The Resurrection—School of Nottingham, late 14th Century
 (See below, *English Sculpture* No. 2)
 Gift of the Hearst Foundation, 1949

2. *The Resurrection*

School of Nottingham, late 14th Century

From the same series, companion to the above

Mounted as above, on slab 20½ x 14 inches wide

References: Illustrated in *The Connoisseur*, May 1934, p.340. A similar panel is in the City of Nottingham Art Museum; see also Hildburgh, *Archæological Journal*, Vol. 88, pl. 2B, and the catalogue cited above

Gift of the Hearst Foundation, 1949

A.5832.49-110

[Illustration, above]



Romanesque capital, sandstone—Spanish, first half 12th Century
(See below, *Spanish Sculpture* No. 1)

Gift of William Randolph Hearst, 1949

E. SPANISH—

1. *Two Romanesque Capitals*

First half 12th Century

One with human figures, one with animals

Sandstone, 20 inches x 26 inches wide

Gift of William Randolph Hearst, 1949

A.5141.49-724

[Illustrations, pages 16-17]

2. Two carved reliefs of saintly figures, in shell-topped niches with Gothic arch below School of Castille, late 15th Century

From tomb of Don Garcia Osorio and Doña Maria de Parea, published by A. L. Meyer as the work of Gil de Siloe (*Art in America*, Dec. 1924). According to H. E. Wethey (*Gil de Siloe and His School*, 1936, p.102) the tomb was executed by an anonymous sculptor of the School of Castille

Alabaster, 26 and 26½ inches high, 11½ and 10 inches wide

Gift of William Randolph Hearst, 1949

A.5141.49-726,727

3. Reliquary formed as the head and bust of a young woman

About 1500

Gilt and polychromed wood, height 16½ inches

Gift of William Randolph Hearst, 1948

A.5141.48-383



Romanesque capital, sandstone—Spanish, first half 12th Century

(See page 16, *Spanish Sculpture* No. 1)

Gift of William Randolph Hearst, 1949

PAINTINGS

A. ITALIAN—

1. *St. John the Baptist*

Lorenzo Veneziano (active 1357-1379), Venetian

On wood panel $8\frac{3}{4} \times 7\frac{3}{8}$ inches wide

Gift of Robert Lehman (New York), 1947

A.5698.47-3

2. *Coronation of the Virgin*

Florentine, c.1400

The spandrels with earlier paintings, from the school of Duccio, about 1300

On wood panel $34 \times 26\frac{1}{2}$ inches wide

Gift of William Randolph Hearst, 1949

A.5141.49-660

3. *Madonna and Child with Four Saints*

Mariotto di Nardo (active 1394-1424), Florentine

Tempera on wood, frame size 4 feet \times $25\frac{3}{4}$ inches wide

Reference: M. Salmi, "Spigolature d'arte toscana," *L'Arte*, Vol. VII, 1909, p.179

Gift of William Randolph Hearst, 1948

A.5141.48-353

4. *St. Lawrence and Bishop Sixtus II of Rome*
Maestro del Bambino Vispo (active early 15th Century), Florentine
Panel from a predella, tempera on wood 6½ x 16¾ inches wide
Reference: *The Gothic Room* (Los Angeles County Museum handbook, 1947), p.21
Gift of Dr. Ernest Tross, 1947 A.5731.47-1

5. *Madonna and Child*
Master of the Innocenti Coronation (active early 15th Century), Florentine
By this master, who was a follower of Lorenzo Monaco, there are two other paintings in America, one at the Fogg Art Museum, Cambridge, the other in the Parry Collection, Gloucester, Mass.
Tempera on wood, 12½ x 8¾ inches wide
Reference: *The Gothic Room* (Los Angeles County Museum handbook, 1947), pp.20-21
Gift of Robert Lehman (New York), 1947 A.5698.47-2

6. *Madonna and Child with St. Apollonia*
Ottaviano Nelli (active 1400-1430), Umbrian
Tempera on wood, 17 x 13 inches wide
Reference: *The Gothic Room* (Los Angeles County Museum handbook, 1947), pp.21-23
Gift of Jacob M. Heimann, 1946 A.5608.46-2

7. *Madonna and Child with Four Saints*
Andrea di Giusto (c.1400-1455), Florentine
Tempera on wood, 39½ x 22 inches wide
Reference: R. van Marle, *The Italian Schools of Painting*, Vol. IX, p.246, fig. 158
Gift of Alexander M. and Mrs. Florence Bing (New York), 1947 A.5805.47-1

8. *Triumphal Procession*
Workshop of Paolo Uccello (1397-1475), Florentine, c.1440
Belongs to a series of four panels, showing the departure and triumphal return of distinguished Romans, which panels were formerly in the Baron Marrachotti collection. The present painting and another of the four were in the Chiesa collection. Attributed by Berenson to Francesco Antonio di Bianchi
Wood panel 17¾ x 33½ inches wide
Reference: Reproduced p.3 in the *Bulletin of the Art Division* (Los Angeles County Museum, Spring 1948)
Gift of William Randolph Hearst, 1945 A.5141.45-292

9. *St. Bernardino of Siena*
Dario di Giovanni (1420-1498), Paduan
Tempera on wood, 76 x 33½ inches wide
References: O. Sirén, *Catalogue of Exhibition of Italian Paintings at the Kleinberger Galleries*, New York, 1917, No. 92; also the *Bulletin of the Art Division* (Los Angeles County Museum, Summer 1948), pp.11-13
Gift of Dr. Rudolph Heinemann (New York), 1948 A.5854.48-1

10. *Madonna and Child with Two Music-Making Angels*
Giusto d'Andrea di Giusto (1440-1496), Florentine
Similar in style to the von Ofenheim Madonna, Vienna
From the collection of Sigmund, Count Firmian, Archbishop of Salzburg, Castle Sigmundskron
Tempera on wood, 52 x 27 inches wide
References: B. Berenson, *Italian Painters of the Renaissance*; reproduced in R. van Marle, *The Italian Schools of Painting*, Vol. X, p.191
Gift of William Randolph Hearst, 1949 A.5141.49-672

11. *Madonna and Child*
School of Botticelli, Florentine, c.1470

Related to the early works of Botticelli
Tempera, transferred to canvas, 31 x 21 inches wide
Gift of Dr. Armand Hammer (New York), 1949

A.5769.49-3

12. *The Crucifixion*

School of the Marches, c.1480
Fresco transferred to canvas, 8 feet 10 inches x 8 feet 8 inches wide
Gift of William Randolph Hearst, 1950

A.5141.50-732

B. FRENCH—

1. *Birth of Christ*

Atelier of Jacquemart de Hesdin, School of Paris, c.1400
One of a series of sixteen miniatures from a lost manuscript, four of which are in the Museum of Fine Arts, Boston. The series is known as the Ranshaw Miniatures
Size $4\frac{1}{8}$ x $2\frac{5}{8}$ inches wide
References: For the group in Boston, see G. Swarzenski, *Bulletin of the Museum of Fine Arts*, June 1944; also R. Schilling, "An Unknown Book of Hours," *Burlington Magazine*, 1944, p.20. For the present miniature, see *The Gothic Room* (Los Angeles County Museum handbook, 1947), pp.11-12
Gift of the Hearst Foundation, 1947

A.5832.47-61

C. GERMAN—

1. *The Visitation*

Swiss Master contemporary with Conrad Witz (c.1398-1447)
According to Dr. Paul Wescher, this work is part of a lost altarpiece, from which a closely related *Adoration of the Magi*, corresponding to the present panel in size, was published in *Pantheon*, 1932, p.266
Wood panel 25 x 16 inches wide
Reference: *The Gothic Room* (Los Angeles County Museum handbook, 1947), pp.36-38
Gift of the Hearst Foundation, 1947

A.5832.47-47

2. Four wings from an altarpiece

South German, c.1480

- (a) *Temptation in Eden*
- (b) *Abraham and the Angels*
- (c) *Baptism of Christ*
- (d) *Christ and the Holy Spirit*

Wood panels 6 feet x 21 inches wide
Gift of William Randolph Hearst, 1950

A.5141.50-739

D. SPANISH—

1. *St. Michael and the Dragon*

Catalan School, c.1425
Tempera on wood, framed with Gothic canopy, panel size $4\frac{1}{2}$ feet x 2 feet wide
Gift of Dr. Armand Hammer (New York), 1949

A.5769.49-2

E. RUSSIAN—

1. Polyptych with fifteen panels of Saints and Apostles flanking a central representation of Christ Pantokrater, with three superimposed compartments which show scenes from the life of the Virgin and Christ

Russo-Byzantine, Novgorod School, 15th-16th Century

Frame size $9\frac{3}{4}$ x 41 inches wide

Shown in the Exhibition of Russian Art, Belgrave Square, London, 1935

Gift of C. H. Matthiessen Jr. and Victor Hammer to Museum Associates, 1948 L.2100.48-17

DECORATIVE ARTS

A. FURNITURE, FRENCH—

1. Gothic Chest

14th Century

Front and vaulted top with low relief carving of knights and fabulous creatures

From the Count Wilczek Collection, Castle Kreutzenstein (Tyrol)

Oak, 4 feet 4 inches long, 26 inches high

References: Robert Schmidt, *Möbel*, (1929), p.42; *The Gothic Room* (Los Angeles County Museum handbook 1947), pp.10-11; also E. Feinblatt, "Gothic and Renaissance Furniture" (*Bulletin of the Art Division*, Los Angeles County Museum, Fall 1947, pp.14-15)

Gift of the Hearst Foundation, 1946

A.5832.46-10

2. Gothic Chest

15th Century

Front and ends with carved Gothic tracery and linenfold

Oak (reconstructed), 5 feet long, height 30 inches

Gift of William Randolph Hearst, 1948

A.5141.48-376

3. Curule Armchair

Pyrenees, 15th Century

X-framed chair of heavy type closely related to Queen Mary's chair, Winchester Cathedral

Oak, height 50 inches

Gift of William Randolph Hearst, 1948

A.5141.48-361

4. Gothic Cabinet

15th Century

Paired doors and drawers, open base; crocketed columns and carving of Gothic tracery and linenfold; doors centering a niche with figure of the Virgin

Oak, 53 inches high, 39 inches wide

Gift of William Randolph Hearst, 1948

A.5141.48-363

5. Gothic Cabinet

Dated 1504

Survival of 15th Century type, from the valle d'Aosta. Large door above a single drawer, open base; carved panels of Gothic tracery and linenfold

Oak, 6 feet 5 inches high, 3 feet 9 inches wide
Gift of William Randolph Hearst, 1948

A.5141.48-359

B. FURNITURE, ITALIAN—

1. Painted Chest

15th Century

Richly carved and gilt, showing a frontal panel with heraldic relief flanked by two scenes in full color

Pine, length 6 feet 9 inches, height 29 inches

Gift of William Randolph Hearst, 1948

A.5141.48-360

2. Casket or Reliquary Chest

Workshop of the Embriachi, 15th Century

Of inlaid ebony with carved bone plaques representing scenes from the Passion

Size 7½ x 13 inches, 10 inches high

Reference: *The Gothic Room* (Los Angeles County Museum handbook, 1947), pp. 24 and 26

Gift of the Hearst Foundation, 1947

A.5832.47-51

3. Pair of Cabinets and a Low Table

15th Century

With inlaid bands and geometric panels of parquetry and intarsia

From a Franciscan convent near Rome

Walnut, the cabinets 40 inches high x 43 inches wide, table 17¾ x 25½ inches, 23 inches high

Gift of Jacob Heimann, 1948

A.5608.48-4,5,6

4. Cassone

Workshop of Domenico del Tasso (1440-1508), Florence c.1500

Richly carved and inlaid, the front with a Florentine scene in intarsia

From the Bardini Collection, Florence

Walnut, length 7 feet, height 3 feet 7½ inches

Reference: E. Feinblatt, "Gothic and Renaissance Furniture" (*Bulletin of the Art Division*, Los Angeles County Museum, Fall 1947, pp.17-18)

Gift of the Hearst Foundation, 1947

A.5832.47-59

C. TAPESTRIES—

1. Pair of Armorial Tapestries

Franco-Flemish, last half 15th Century

Large armorial feature with figures of savages, on a blue ground with millefleurs

Height 4 feet 10 inches, width 38 inches

Gift of William Randolph Hearst, 1946

A.5141.46-293,294

D. POTTERY

1. Maiolica Bacile

Italian (Florentine), 15th Century

Massive octofoil bowl with palmette border, center with "Adam in the Earthly Paradise," all in rich colors

From the Marchese Trivulzio Collection, Milan

Diameter $25\frac{3}{4}$ inches, height $6\frac{3}{4}$ inches

References: *Bulletin of the Art Division* (Los Angeles County Museum), Spring 1947, pp.19-25;
Summer 1948, pp.14-16

Gift of the Hearst Foundation, 1946

A.5832.46-2

2. Maiolica Albarello

Italian (Faenza), 15th Century

Cylindrical jar with band of boldly scrolled ornament in brilliant colors

From the J. P. Morgan and Joseph F. Widener Collections

Diameter 9 inches, height 10 inches

Gift of the Hearst Foundation, 1946

A.5832.46-3

3. Maiolica Figure, *Madonna and Child*

Italian (Faenza), late 15th Century

From the Henry Oppenheimer Collection

Height 14 inches

Gift of William Randolph Hearst, 1950

A.5141.50-752

4. Maiolica Plate

Hispano-Moresque, c.1450

Bird design in blue, on a field of arabesques in lustre

From the collection of the Duke of Connaught

Diameter 14 inches

Gift of William Randolph Hearst, 1950

A.5141.50-753

5. Maiolica Plate

Hispano-Moresque, c.1500

Armorial design in blue and lustre

From the Chateau d'Eu

Diameter $16\frac{1}{4}$ inches

Gift of William Randolph Hearst, 1950

A.5141.50-754

E. GOLD and SILVERWORK—

1. Two Gold Torques

Celtic, 6th-7th Century

Tapering, twisted bands with pommel ends

From County Clare, Ireland

Circumference $13\frac{1}{2}$ and $18\frac{1}{2}$ inches

Gift of William Randolph Hearst, 1949

A.5141.49-699,700

2. Enameled Pyx

French (Limoges), 12th Century

Small cylindrical body, conical cover surmounted by a cross; gilt bronze with champlevé enamel, roundels with heads of Saints

Height $4\frac{1}{4}$ inches

Gift of William Randolph Hearst, 1949

A.5141.49-697

3. Enameled Cross

Rhenish, 12th-13th Century

Of bronze engraved and gilt, with relief figures and with panels of champlevé enamel

Height $20\frac{3}{4}$ inches

Gift of William Randolph Hearst, 1948

A.5141.48-349

4. Silver-gilt Ciborium
 Spanish, late 14th Century
 Coffered on a knopped shaft with hexagonal spreading foot, with champlevé enamel and enameled plaques
 Height 13 inches
 Reference: *The Gothic Room* (Los Angeles County Museum handbook, 1947), p.39
 Gift of William Randolph Hearst, 1946 A.5141.46-298

5. Processional Cross
 Lombardian (Milan), c.1460
 Silver-gilt and enameled, with finely figured Gothic detail, obverse with the Crucifixion, reverse with the Madonna and Child
 Height 31½ inches
 Reference: *The Gothic Room* (Los Angeles County Museum handbook, 1947), pp.27-28
 Gift of the Hearst Foundation, 1946 A.5832.46-9

6. Ciborium
 German, late 15th Century
 Of gilt copper, formed as a crenelated hexagonal tower with pounced engraving of religious subjects, the spreading foot with relief medallions of Saints
 Height 14 inches
 Gift of William Randolph Hearst, 1948 A 5141.48-386

F. STAINED GLASS—

1. *The Virgin*
 French, 13th-14th Century
 Panel, stained and painted glass, 23 x 19½ inches
 Gift of the Hearst Foundation, 1947 A.5832.47-64

2. *St. John the Evangelist*
 French, 14th Century
 Lancet window, stained glass, 10 feet x 18 inches
 Gift of the Hearst Foundation, 1947 A.5832.47-67

3. *St. Sebastian*
 Franco-Flemish, early 15th Century
 Panel, stained and painted glass, 24 x 28 inches
 Gift of the Hearst Foundation, 1949 A.5832.49-101

4. *The Virgin*
 Flemish, c.1500
 Panel, stained and painted glass, 44 x 21 inches
 Gift of the Hearst Foundation, 1947 A.5832.47-65

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